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Gilbert, Jean
[Katja. Vocal score.
English]
Katja, the dancer

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1925
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MUSI



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THE GEORGE EDWARDES
DALY'S THEATRE PRODUCTION

Guided

KATJA

THE DANCER
VOCAL SCORE

WORDS BY
HARRY GRAHAM

MUSIC BY
JEAN GILBERT

Price **7/6** net✓

ASCHERBERG, HOPWOOD & CREW, LTD.
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"KATJA, THE DANCER"

A MUSICAL PLAY
IN THREE ACTS

Adapted by Frederick Lonsdale and Harry Graham
From the Book by Leopold Jacobsohn and Rudolph Oesterreicher

LYRICS BY
HARRY GRAHAM

MUSIC BY
JEAN GILBERT



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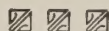
Frederick Lonsdale

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The George Edwardes (Daly's Theatre) Production
at The Gaiety Theatre, London.



“Katja, the Dancer”

DRAMATIS PERSONÆ:

Prince Carl of Koruja	...	...	...	...	...	...	...	GREGORY STROUD
Count Orpitch	...	...	...	...	...	...	...	BOBBIE COMBER
Patricia (<i>his Daughter</i>)	...	...	...	...	...	...	...	IVY TRESMAND
Maud (<i>Patricia's Friend</i>)	...	...	...	...	...	...	...	RENE MALLORY
Leander Billoroff (<i>the Count's Private Secretary</i>)	...	...	...	...	...	...	...	GENE GERRARD
Katja Karina (a Dancer)	...	...	...	...	...	...	...	LILIAN DAVIES
Ivo (<i>her Partner</i>)	...	...	...	...	...	...	...	DENNIS HOEY
Boscart (<i>Chief of Police</i>)	...	...	...	...	...	...	...	VINCENT DAWSON
Simon (<i>the Prince's Servant</i>)	...	...	...	...	...	...	...	LEONARD RUSSELL
Detective	...	...	...	...	...	...	...	JACK LIVESEY
Police Inspector	...	...	...	...	...	...	...	ROGER HEAD
Andre (<i>Chief of Ivo's gang</i>)	...	...	...	...	...	...	...	NORMAN LEYLAND

Guests, Servants, Police, Etc.

Synopsis of Scenery:

- ACT 1 ... Reception Room in Count Orpitch's Palace (Alfred Terraine)
ACT 2 ... Room in Prince Carl's Villa (Joseph and Phil Harker)
ACT 3 ... Another Room in the Prince's Villa (Alfred Terraine).

Produced by ... FRED. J. BLACKMAN.
Musical Director ... IDRIS LEWIS.

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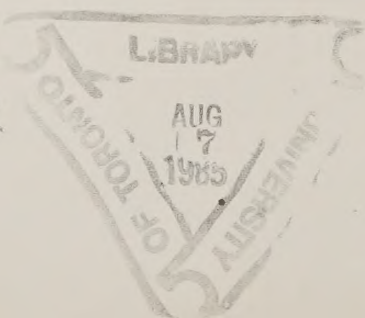
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M
1503
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1925



KATJA.

No 1.

Act I.

Words by
HARRY GRAHAM.

INTRODUCTION.

Music by
JEAN GILBERT.

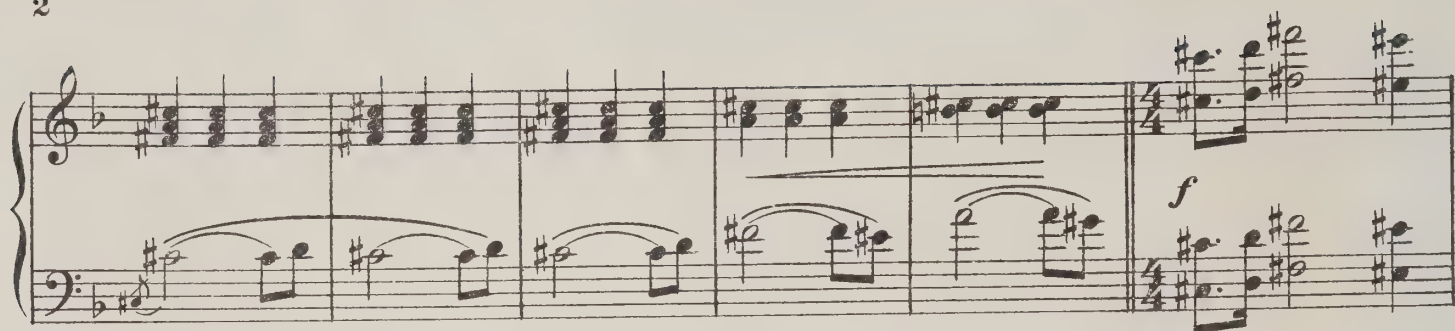
Maestoso.

PIANO. *fff* *sfz* *p*

Valse lente.

Agitato.

mf



Moderato. 8 Agitato.

ff

Piu Broadly. Allegro.

ff

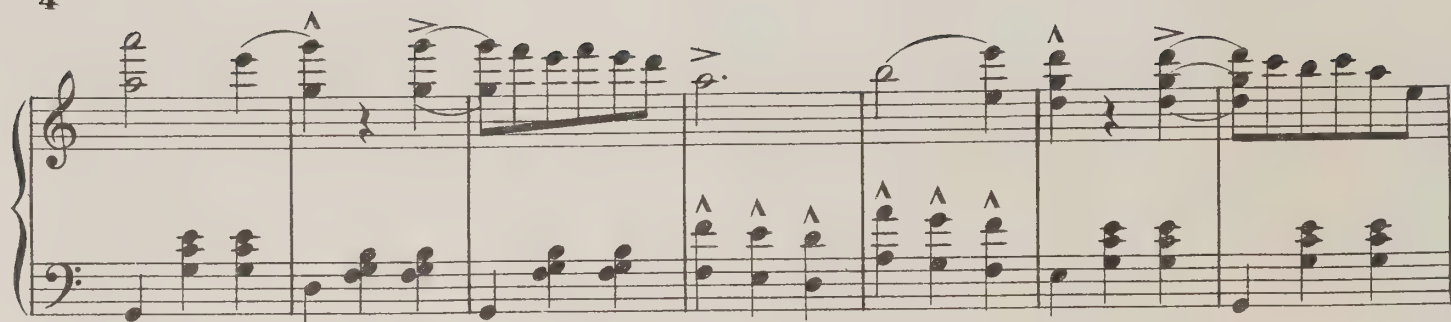
Tempo di Valse.

fff *f*

ff

With enthusiasm.

ff-pp



WHEN LOVE'S IN THE AIR.

No 2.

(Maud.)

Words by
HARRY GRAHAM.

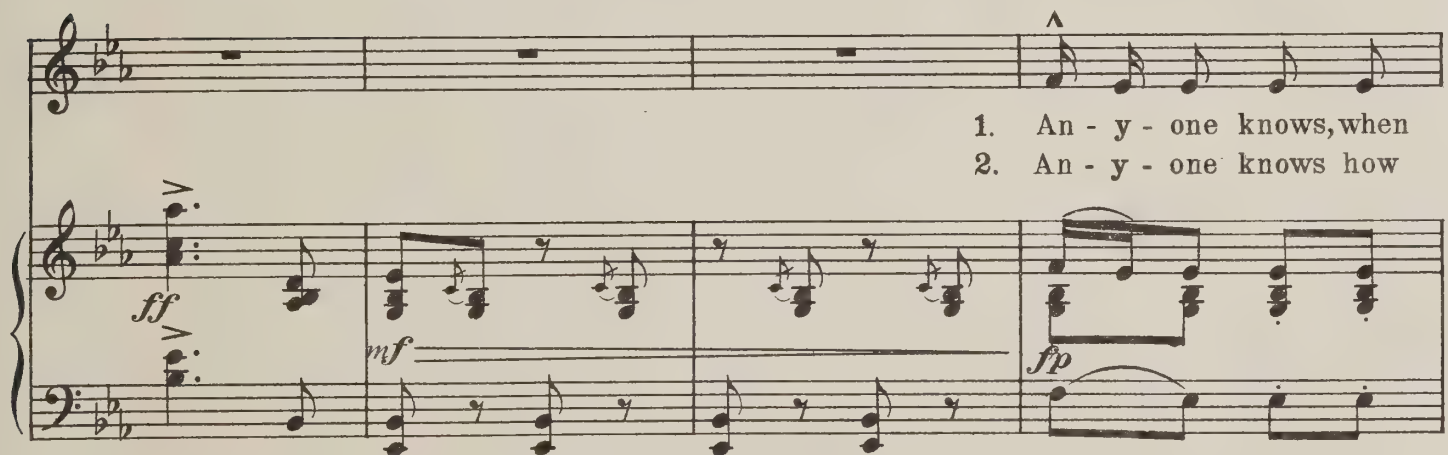
Music by
JEAN GILBERT.

Allegretto.

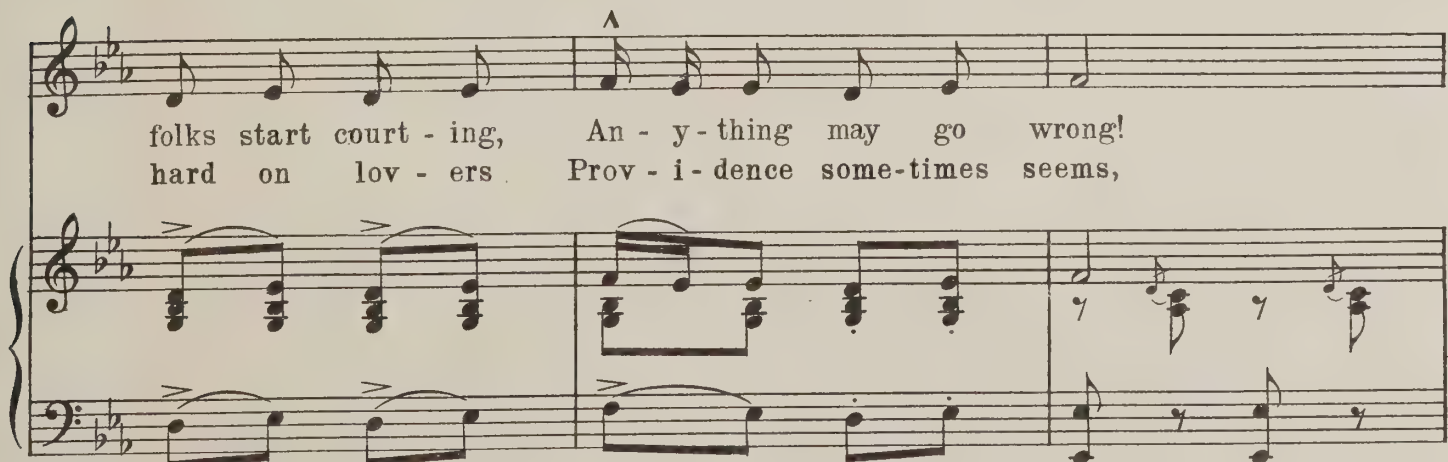
VOICE. 

PIANO. 

1. An - y - one knows, when
2. An - y - one knows how



folks start court - ing, An - y - thing may go wrong!
hard on lov - ers Prov - i - dence some-times seems,



Pre-ju-dice is so strong, Small won-der If love goes un-der!
Shatter-ing all their dreams, Frus-trat-ing Their hopes of mat-ing!

poco ritard.
An-y-one knows the sort of thwart-ing For-tune loves to plan! But
Yet in a trice each heart re-cov-ers From the blows of Fate; For

a tempo
life with joy is lad-en For each love-lorn maid-en
Love all cares can ban-ish, Sor-rows quick-ly van-ish,

rit.
And her man When once they've heard the pipes of Pan!
Small and great, And true Love tri-umphs, soon or late! When

REFRAIN.

Love's in the air You need never des - pair! For

espressivo

Love finds a way, So I've heard folks say! All, in -

-deed, That you need's Op - por - tu - ni - ty! And some

space To em - brace With im - pu - ni - ty! (CHORUS). When

rit. *a tempo*

rit. *a tempo*

Love's in the air You need nev-er des - pair! For

Love finds a way, Tho' the skies be grey! (MAUD.) What -
(MAUD.) When

-e'er may be - fall, Love with sun - shine is crowned; It's
hearts hear love call They re - joice at the sound! It's

slower

Love, af - ter all, Makes the world go round! When round! round!
Love, af - ter all, Makes the world go round! When round!

f sfz

D. S. for 2nd Verse

CRUEL CHIEF.

No 3.

(Patricia, Leander and Orpitch)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

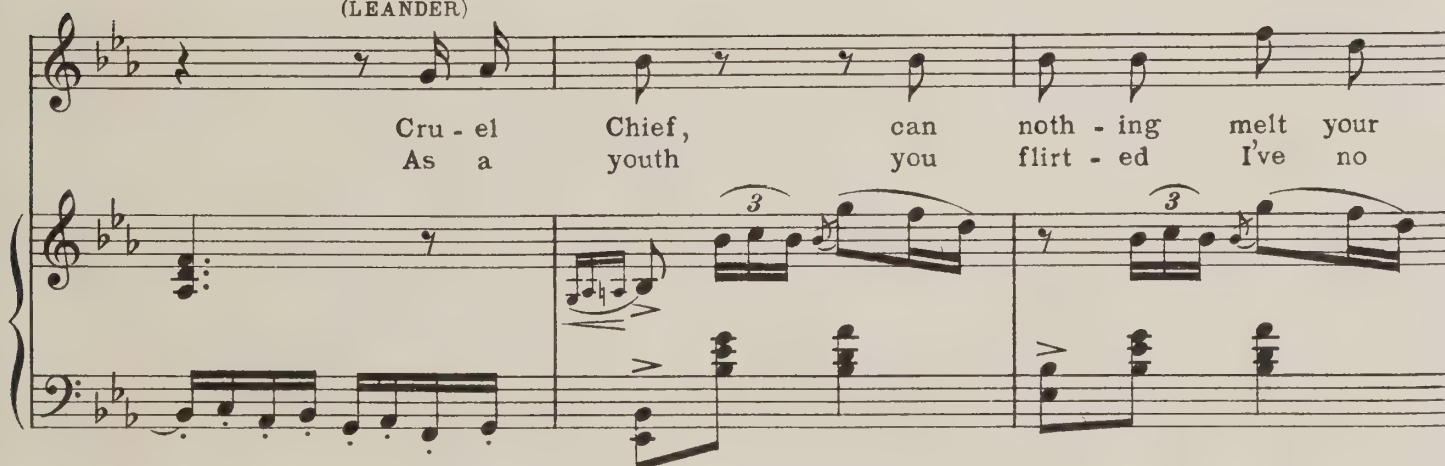
Allegretto grazioso.

VOICE. 

PIANO. 

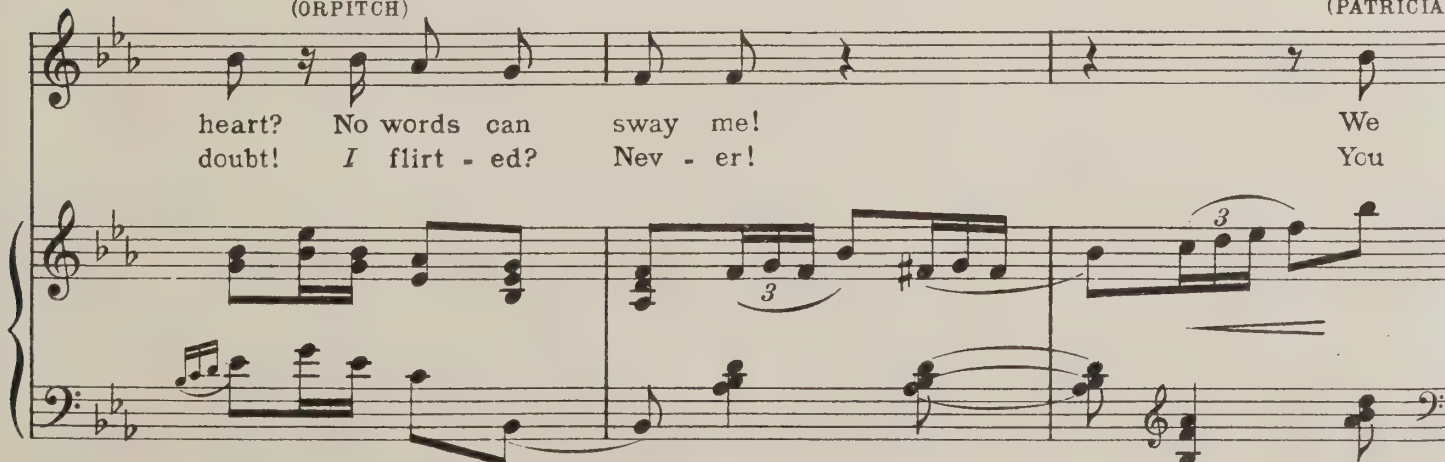
(LEANDER)

Cru - el Chief, can noth - ing melt your
As a youth you flirt - ed I've no



(ORPITCH) (PATRICIA)

heart? No words can sway me! We
doubt! I flirt - ed? Nev - er! You



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(ORP)

two used can nev - er live a - part! You must o -
 bump the girls a - bout! Well hard - ly

(LEANDER)

- bey mel Must I quit my div -
 ev - er! You once were bold and

(ORP) (PAT)

- in - i - ty? And don't come back! He
 am - or - ous! When I was young! So

(ORP)

is my soul's af - fin - i - ty! He's got the
 why start in to ham - mer us? You hold your

sack! tongue! For I know what comes of these ro-
 (LEAN.) Ev - en now, you're fair - ly hale and

- man - ces, And I'm not
 ac - tive, And wo - men

tak - ing an - y chan - ces! All this sen - ti - men - tal
 find you still at - trac - tive! Why kick up this fright - ful

stuff Must be stopped, and that's e - nough! But, Pa -
 fuss? You should sym - pa - thize with us! Your be -

(PAT.)

-pa, do lis - ten, pray, to rea - son! Youth's the time when
- ha - viour's real - ly too de - press - ing! You should give the

love is still in sea - son (LEAN) When a Miss And a man Ought to kiss All they
hap - py pair your bless - ing (ORP) No, not I! And al - though You may sigh For your

can! What is this But Na - ture's plan? Pa -
beau, (to Pat) Say Good - bye (to Lean) And out you go! Pa -

Valse Tempo.

- pa, sure - ly, in days long a - go, You were like all the
- pa, sure - ly, in days long a - go, You were like all the

rit.

rest! — Your heart, I know, Was as soft as dough; Love built a
rest! — Some girl I know, With her cheeks a - glow, Snuggled up,

rit.

atempo

nest in your breast! — On evenings in June' Neath the light of the moon,
so, to your chest! (LEAN) Her par - ents would chide But their will you de - fied —

mf a tempo

You too would spoon, I vow! — You sighed for love To the
Love was your guide, I vow! — (PAT) They might con - demn But you

p.

(BOTH.) *slowly* *morendo* §

stars a - bove Pa - pa, That's what we're do - ing now.
laughed at them Pa - pa, That's what we're do - ing now.

pp *pp* *morendo* *fff sfz*

8 D.C.

DANCING TOGETHER.

No 4.

(Katja.)

Words by
HARRY GRAHAM.Music by
JEAN GILBERT.

Moderato con moto.

VOICE.

1. Through life we go danc - ing to - geth - er,
 2. While For - tune is still un - for - giv - ing,

PIANO.

But though our hands in - ter - twine, True friend-ship is the
 While Fate is harsh and un - just, We dance to earn our

teth - er That links your fate with mine! Our
 liv - ing; We dance be - cause we must! And

poco animando

eyes with pas-sion glanc-ing, We seem so gay at heart,
when the night is end-ed, And pat-rons, wea-ry grown,

Tempo I.

But all the while we're danc-ing We're play-ing a part! For
Their home-ward way have wen-ded And left us a-lone, We

Allegro.

of-ten in rooms that are shin-ing With lights, a-round and a-
sit by the slow-dy-ing em-bers That late so gar-ish-ly

cresc.

-bove, With-in us our hearts may be pin-ing For lands that we
shone, And sad grows the heart that re-mem-bers The days that are

f Broadly

love! When thoughts of home come throng-ing, We dance more wild-ly
gone! We dream of kins-folk scat-tered, Who shall nev-er meet a -

yet, To stif-le all our long-ing And help us to for-get! Then
-gain, Of hopes so rude-ly shat-tered, And of dreams we dreamed in vain!

mf *decrescendo ritard* *p*

REFRAIN.

Allegro moderato.

dance while you may, — For time is fleet-ing! Keep

danc-ing a-way — With heart a-beat-ing! So keep des-

- pair at bay, And drive dull care a - way, And till our

dreams come true Kat - ja will dance with you!

DANCE.

Allegro con fuoco.

ff

ff *sfz*

D.C.

POLITICS.

No 5.

(Carl.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Moderato.

VOICE.

PIANO.

mf

Con -

fz p

- found all for-eign po-li-tics In which it is my lot to mix; They

rob me of my peace of mind, And make ex - is - tence one long grind! It's

poco rit. *a tempo*

p

real - ly a ca - la - mi - ty That men can't live in a - mi - ty With -

3

- out these dip - lo - mat - ic tricks! Con - found their wretched po - li - ties! The

Allegretto.

world is so ra - diant with beau - ty, — With laugh - ter and sun - shine and

flow'rs, — And yet, from a false sense of du-ty, — We

wastelife's most ex-qui-site hours! — But while there's a blue sky a-

-bove me, What need to be sad or de - prest? — Some -

- where there's a wo - man to love me, — So why not for-get all the

Tempo I.

rest! Oh, curse all things po - li - ti - cal, When state af - fairs are criti - cal They

rob me of my peace of mind, And make ex - ist - ence one long grind! It's

quite in - com - pre - hen - si - ble Why na - tions can't be sen - si - ble. They've

got me in an aw - ful fix! Con - found them and their po - li - tics!

JUST FOR A NIGHT.

No 6.

(Katja and Carl.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Andante con moto.

VOICE *KATJA.*
"She's on-ly a dancer," I hear you say, "A
frivolous, little co-quette! — A butterfly gay who lives for to-day, I'll

PIANO. *mf* *p*

VOICE *CARL.*
catch her with ease in my net!" Ah no, I assure you that is-n't my plan; But

rit. *a tempo*

ev-en suppose you're right, For - give if you can The thoughts of a man who's

KATJA. **Tempo di Valse.**

fallen in love at first sight! In love? And yet you bare - ly know me!

ritard *mf*

What is this love that you pre-tend to show me? Sure - ly you go too fast!

cresc. poco a poco

Such love can never last!

allargando *ff* *mf*

Allegretto.

CARL.

Love is a pas-sion - ate flow'r, Spring - ing to birth in an

mf a tempo *p*

hour; Since mine has blossomed for you I know that this is

rit. *p*

a tempo KATJA.
true! Though all you say to me now May be quite true, as you

mf

state, You must be pa-tient, I vow, For

CARL.

ev-'ry-thing comes if you know how to wait! Your pi-ty be-stow! Don't

tor-ture me so! My heart is on fire! 'Tis you I de-sire!

Tempo di Valse.

CARL.

Just for a night to be-hold you Mine at

last! Just for a night to en-fold you,

KATJA.

Hold you fast! _____ All in vain _____ Would you

Red. *

bind me! Free a - gain _____ You would find me!

mf

CARL.

I'll not re - sign A dream so di - vine, _____ And to - night

cresc.

you shall be mine!

p *f* *ff*

CARL

Yes, to - night!

KATJA

Ah, to - night!

mp

KATJA (*withdrawing her hand*)

I've some re - luc-tance in sharing

rit. *mf a tempo*

Views you ad-vance with such dar-ing; Love's just a game that men

p

play! They kiss and ride a-way!

rit. *p* *a tempo*

CARL

Ah, that is cru-el - ly spo-ken! I should be ten-der and

mf

true! So give me that rose as a to-ken, To

KATJA

wear on the heart that is yearning for you! That boon I de - ny! Too

soon would it die! It's not a good plan to trust an - y man!

Tempo di Valse, KATJA (coquettishly)

Just for a night to be - hold you Mine at

last! Just for a night to en - fold you,

KATJA

Hold you fast! _____ Oh, what bliss _____ To en -

Red. *

- slave you With each kiss _____ That I gave you!

CARL

I'll not re - sign A dream so di - vine, _____ And to - night

cresc. *rit.*

you shall be mine!

p *mf a tempo*

First system of musical notation. The vocal line (top staff) contains rests. The piano accompaniment (bottom staff) features chords and moving lines in both hands.

Second system of musical notation. The vocal line (top staff) contains rests. The piano accompaniment (bottom staff) includes the instruction *rubato* and *decresc.* with a dynamic marking of *mf*.

Third system of musical notation. The vocal line (top staff) contains the lyrics "I'll not re-sign A dream so di-". The piano accompaniment (bottom staff) includes the instruction *(CARL.) rubato* and a dynamic marking of *p*.

Fourth system of musical notation. The vocal line (top staff) contains the lyrics "- vine, And to - night you shall be mine!". The piano accompaniment (bottom staff) includes the instruction *ritard.* and a dynamic marking of *sfz*.

WHEN WE'RE MARRIED.

No 7.

(Patricia & Leander.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Allegretto moderato.

VOICE.

PIANO.

f *p*

(PAT.) It's
(LEA.) Come,

fun to be en - gaged, they say; I find it try - ing rath - er! When
let's e - lope, dear, you and I! And don't think me of - fen - sive If

fz

ev - 'ry day we have to play At hide - and - seek with Fath - er! (LEA.) If
when we're mar - ried, by and by, I find life less ex - pen - sive! (PAT.) When

fz

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegretto moderato'. The piano part begins with a forte (f) dynamic and ends with a piano (p) dynamic. The voice part has lyrics for two characters, Patricia (PAT.) and Leander (LEA.), interspersed throughout the melody. The piano accompaniment includes various musical notations such as slurs, accents, and dynamic markings like f, p, and fz (for fortissimo).

we were on - ly man and wife 'Twould save a lot of trou - ble. I'm
with your fi - an - cee you dine, The fat - ted calf you slaughter; A

wea - ry of this sin - gle life; Give me a dou - ble! (PAT) For
wife, at lunch, in - stead of wine, Gets bar - ley - wa - ter! (LEA) A

when you're mar - ried, wor - ries cease! (LEA) You have a lit - tle peace!
sweet-heart sits in tax - is, thus! (PAT) A wife climbs on a bus!

(LEA) When you're mar - ried, You feel much less har - ried!
(PAT) When you're mar - ried, Ex - pense can be par - ried!

(PAT) Life's all qui - et, No ri - ot And no rush!
 (LEA) Treat your sweet-ie's En - treat - ies As a joke!

(LEA) You're not car - ing Though folks may - be star - ing!
 (PAT) Though it's cru - el To grudge her a jew - el,

(PAT) You're quite hap - py in a crush! (LEA) You've for - got - ten how to blush! But
 If she wants a sa - ble cloak (LEA) You're so broke you have a stroke! But

when you're sin - gle, Your cheeks start to tin - gle! Till you've
 when you're sin - gle, Your cash you must jin - gle! (LEA) On your

got In a spot That's made for two! (LEA) Your hands
i - dol With pride you'll Spend your screw! (PAT) Frocks from

min - gle; You seek some sha - dy din - gle, Knee - deep in
Poi - ret, Of crêpe de chine and moi - ré! (LEA) Reville's for

cresc.

dew! (PAT) You get wet through! (LEA) But when you're
you! (PAT) Ah, yes, how true! (LEA) But when you're

mar - ried The High Street will do! 1. do!
mar - ried Then Wool - worth's will 2.

fz D.C. mf

DANCE. (*Slower.*)

DANCE. (Slower.)

pp

cresc. poco a poco

ff fz

No 8.

Finale. Act I.

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Andante.

PIANO.

You're re - opening wounds that time a-lone can heal!

ritard. *p*

To my burn - ing thirst for re - venge you cunningly ap - peal!

mf

Mem'ries of the past, It's bitterness and shame, They come flocking fast And set my thoughts a-

decresc. *p* *poco ritard.*

Tempo di Valse.

-flame!

Harp

ff

pp

ENTER GUESTS.

Just one more dance! Ah; don't say "No!" Just one

Just one more dance! Ah; don't say "No!" Just one

Just one more dance! Ah; don't say "No!" Just one

KATJA.

The hour is

song be-fore you go!_____

song be-fore you go!_____

song be-fore you go!_____

late; I can-not stay!_____ I can-not wait, I must a -

(IVO) "Katja, you must stay.
It will give me a chance to
get a few of our friends together."

(KATJA) "You wish me to stay?"
(IVO) "Remember, it's your duty!"
KATJA

K

- way!

I'll see what I can do!

rall.

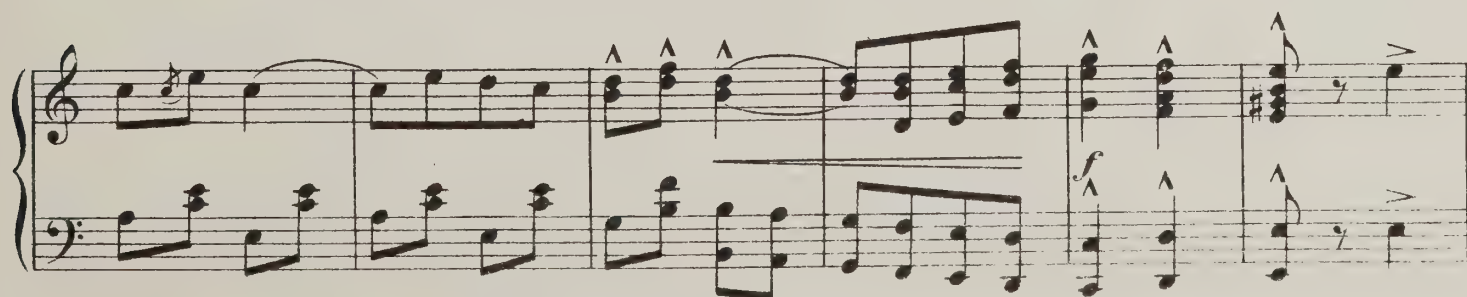
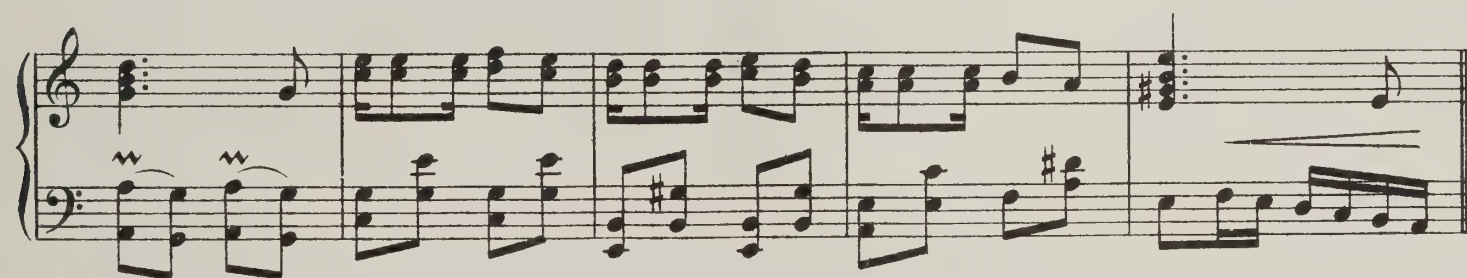
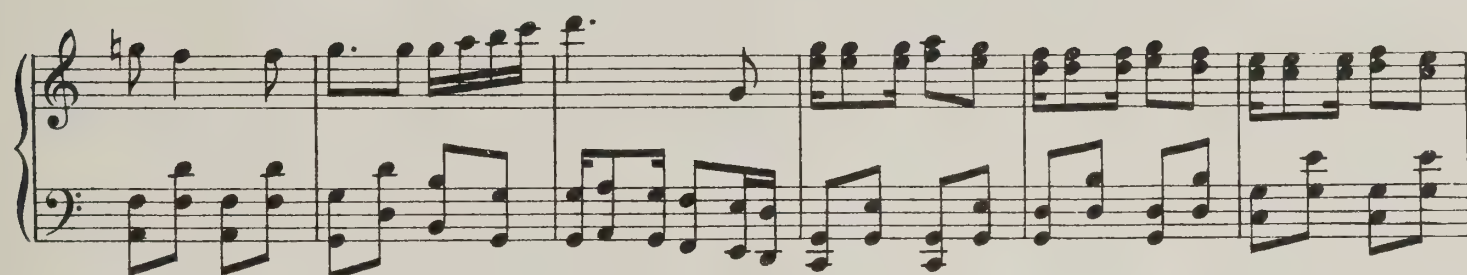
a tempo ***ff***

I'll dance for you!

ff

1.

2.



Allegro con fuoco.

The piano introduction consists of three systems of grand staves. The first system begins with a fortissimo (*ff*) dynamic. The music is in 4/4 time with a key signature of one sharp (F#). It features rapid sixteenth-note patterns in both hands, with some triplets and accents. The second system continues this energetic texture. The third system concludes the introduction with a final fortissimo (*ff*) chord, followed by a measure of *sfz* (sforzando) and a key change to two sharps (F# and C#), ending with a fermata.

CHORUS.

The chorus section is written for voice and piano. It begins with a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal melody is presented in three staves. The first two staves contain the lyrics: "Won - d'rous fair, Be - yond com -" and "Won - d'rous fair, and be - yond com - pare! Be -". The piano accompaniment is shown in a grand staff below the vocal staves. It features a steady bass line with triplets in the right hand, providing a rhythmic foundation for the vocal melody.

- pare! With eyes all a - glow, And what
- yond com - pare! With eyes all a - glow, And what
Shi - ning like some beau - ti - ful star, yet love - li - er
Shi - ning like some beau - ti - ful star, yet love - li - er
won - der - ful hair! Whirl - ing round,
far! That's what you are! Light as a fea -
far! That's what you are! Light as a fea -
Scarcely touching the ground, She goes On the tips of her
- ther Or a bird none may teth - er, You are won - der - ful
- ther Or a bird none may teth - er, You are won - der - ful

toes! Stay, we pray, Till the dawn of the

al - to - geth - er!

day! Stay, oh! stay!

Red *

Tempo di Valse.

KATJA. (Katja throws Prince her handkerchief) CARL.

No, I must go! Time's up, you know! Just for an

rall. *rit.*

hour I must leave you — Say good —

a tempo

- bye! Just for an hour, though it grieve

you, I must fly!

Not in vain — You en - treat me; Soon a - gain — you shall

meet me! Wo-man, you'll find, Can al-ter her

rit.

mind, And to-night fate may be kind.

Allegro vivo.

rall.

ff

Opening Chorus. Act II.

No 9.

(Carl and Chorus.)

Words by HARRY GRAHAM.

Music by JEAN GILBERT.

Allegretto moderato.

PIANO.

Vivace molto.

Allegretto.

Slower.

Musical score for the first section of the piece, marked "Allegretto." and "Slower." The score is written for piano and voice. The key signature is one sharp (F#). The first system is in 6/8 time, and the second system changes to 3/4 time. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "f" and "p".

Tempo di Valse.

Chorus in unison.

Bouche fermée

Musical score for the second section of the piece, marked "Tempo di Valse." and "Chorus in unison." The score is written for piano and voice. The key signature is one sharp (F#). The time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "mf" and "rit.".

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter rest, then a quarter note A4, and continues with a melodic line. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, flowing accompaniment.

The second system continues the musical piece. The vocal line has the lyrics "La la la! _____ La la la". The piano accompaniment includes the instruction *rubato* written above the staff. The musical texture remains dense with rapid passages in both hands.

The third system of musical notation shows the vocal line with the lyrics "la! La la la! _____ La la la la! La la la". The piano accompaniment continues with its intricate, rapid patterns, maintaining the overall tempo and mood of the piece.

The fourth system is the final one on the page. The vocal line concludes with the lyrics "la la la la la la. _____". The piano accompaniment features a final, elaborate flourish with many beamed notes before ending with a double bar line. The system concludes with a 6/8 time signature.

Allegro.

CARL

What was

Coo - ee!

Con-gra-tu - la-tions!

This system contains three staves. The top staff is for the vocal part, starting with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It has a melodic line with some rests. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), a key signature of one sharp, and a 6/8 time signature. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes.

that?

Con-gra-tu -

This system continues the musical piece. The vocal part has a few more notes. The piano accompaniment continues with its intricate rhythmic pattern, including some chordal textures.

Moderato marzale.

Who are you?

- lations!

Your friends! Down to the station we have been, — But

This system introduces a new tempo and mood. The top staff has a treble clef, a key signature of one sharp, and a 4/4 time signature. The vocal part has a more melodic and slower feel. The piano accompaniment also changes to a 4/4 time signature and features a more rhythmic, march-like pattern with triplets.

Why are you here? At such an

you were nowhere to be seen!

The piano accompaniment includes triplets in both hands and a complex chordal texture in the right hand.

hour? Per - haps you kind-ly will ex - plain?

It's easy

The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a 2/4 time signature indicated at the end of the system.

Chorus.

to explain! We went down to the train, But 'twas

The piano accompaniment includes triplets and a rhythmic pattern of eighth and sixteenth notes, with a 2/4 time signature indicated at the beginning.

all in vain; And so we've come back here a-gain!

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "all in vain; And so we've come back here a-gain!". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in treble and bass clefs, featuring a key signature of one sharp and a common time signature. The piano part includes chords and melodic lines, with some triplets indicated by a '3' over the notes.

CARL. (*nervously*)
Oh—

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. The lyrics are "CARL. (*nervously*) Oh—". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in treble and bass clefs, featuring a key signature of one sharp and a common time signature. The piano part includes chords and melodic lines, with some triplets indicated by a '3' over the notes.

Allegro moderato.

CARL.
well—er—but when all's said and done, I've got an appointment to see someone! To

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. The lyrics are "CARL. well—er—but when all's said and done, I've got an appointment to see someone! To". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in treble and bass clefs, featuring a key signature of one sharp and a common time signature. The piano part includes chords and melodic lines, with some triplets indicated by a '3' over the notes.

CARL.
meet her here is my in - ten - tion; And her name (CHOR) Is what? (CARL) I shan't I've
mention

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. The lyrics are "CARL. meet her here is my in - ten - tion; And her name (CHOR) Is what? (CARL) I shan't I've mention". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in treble and bass clefs, featuring a key signature of one sharp and a common time signature. The piano part includes chords and melodic lines, with some triplets indicated by a '3' over the notes.

I'VE PLANNED A RENDEZVOUS.

No 9a

Words by HARRY GRAHAM.

Music by JEAN GILBERT.

CHORUS. CARL.

planned a love-ly lit-tle ren-dez-vous With some-one dear! Some-one dear! And
not much good at making love, I own, When folks are by! Mm - m - m! The

CHORUS. CARL.

real - ly I don't know what we shall do If you stay here! We stay here! We
la - dy, too, if we were all a - lone Would feel less shy! Mm - m - m! At

CHORUS. CARL.

mean to have a co-sy tête - à - tête, If we're al-lowed! You're al-lowed! But
last I fan-cy that a chance I've found To win her smile! Win her smile! But

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is 2/4. The first system includes the lyrics 'planned a love-ly lit-tle ren-dez-vous With some-one dear! Some-one dear! And not much good at making love, I own, When folks are by! Mm - m - m! The'. The second system includes 'real - ly I don't know what we shall do If you stay here! We stay here! We la - dy, too, if we were all a - lone Would feel less shy! Mm - m - m! At'. The third system includes 'mean to have a co-sy tête - à - tête, If we're al-lowed! You're al-lowed! But last I fan-cy that a chance I've found To win her smile! Win her smile! But'. The piano accompaniment features a mix of chords and moving lines, with some passages in the right hand being more melodic than others.

poco rit.

two is com-pan-y, I beg to state, And you're a crowd!
if you all in-tend to hang a-round, 'Twould cramp my style!

So, please, will you kind-ly go please! Though I

hate to be so im-po-lite, Go, now,

or you'll be de trop, now! I've a date as you know, For to-

night And my charm - er _____ She will.

soon ap - pear; Twould a - larm her _____ If she found you

rit.

ritard.

here! And I do want ev'-ry-thing to go all right For to -

a tempo

rit.

a tempo

rit.

-night! Yes, to - night! Just to - night! I'm -night!

1. 2.

rit.

Chorus.

Right, sir, we will say "Good - night" sir! _____

The first line of the chorus features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are "Right, sir, we will say 'Good - night' sir!". The piano accompaniment consists of a rhythmic pattern in the right hand and chords in the left hand.

We won't stay In the way of your fun! _____

The second line continues the vocal melody with the lyrics "We won't stay In the way of your fun!". The piano accompaniment maintains the same rhythmic and harmonic structure.

La - ter, with a joy that's great - er,

The third line of the chorus has the lyrics "La - ter, with a joy that's great - er,". The piano accompaniment continues with the established pattern.

We'll re - turn just to learn how you've done.

The fourth line of the chorus concludes with the lyrics "We'll re - turn just to learn how you've done.". The piano accompaniment continues with the established pattern.

CARL.

For my charm - er _____ She will soon ap -

- pear; 'Twould a - larm her _____ If she found you

here, And I do want ev - 'ry - thing to go all

rit. // Chorus. CARL.

right, For to - night, Yes, to - night! Just to - night!

IF YOU CARED.

№ 10.

(Patricia and Carl)

Words by
HARRY GRAHAM

Music by
JEAN GILBERT.

Tempo di Valse.

VOICE.

(CARL) Smil-ing, in fashion so be-
(PAT) Clear-ly, you treat me ca-va-

PIANO.

-guil - ing, You pay a mid-night call here, all a - lone!
 - lier - ly! The truth to me, I fear, is plain as day!

It's dan-ger-ous, you'll own!
You wish me far a - way!

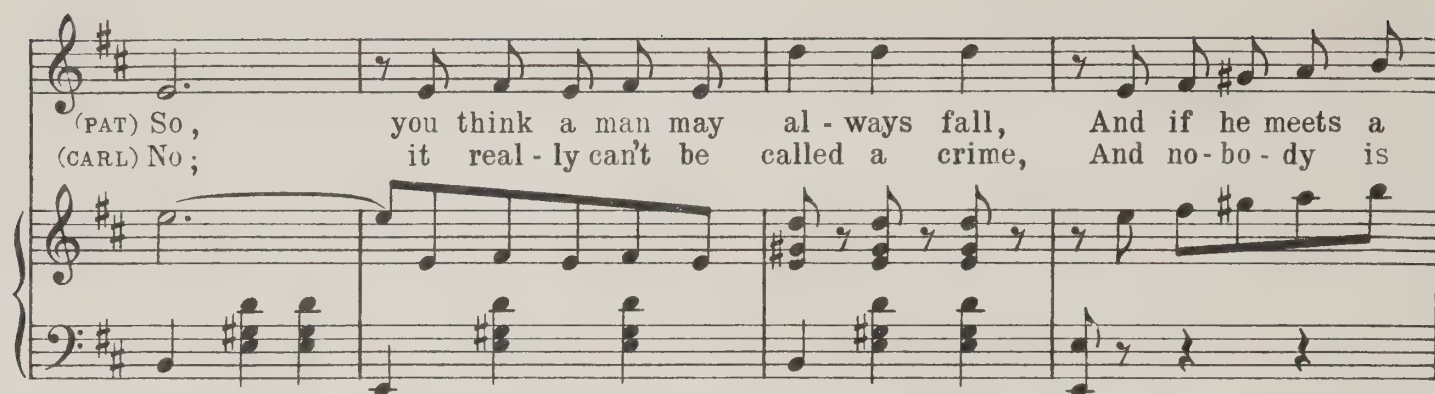
(PAT) Tru - ly you flat-ter me un - du - ly! Your heart is well con -
 (CARL) Night time, they tell us, is the right time For such a love af -

- trolled and cold, I know! I couldn't make it glow!
 - fair, but there, you see, We're neither of us free!

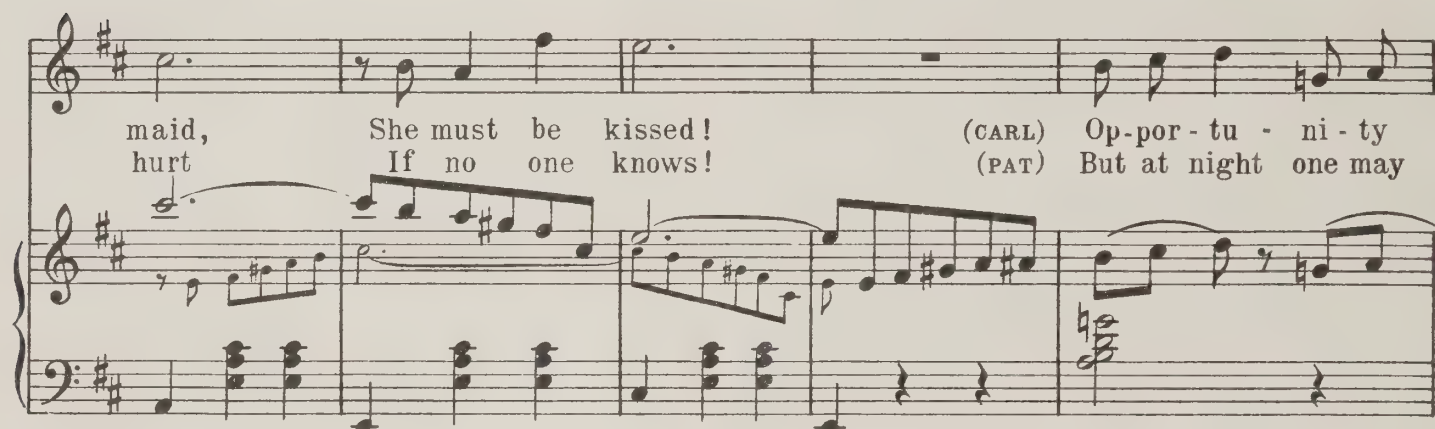
(CARL) Oh! I'm or - ly hu-man, af - ter all!
 (PAT) Oh! we might have had a gay old time;

p dolce

Temp-ta-tion, I'm a - fraid, I can't re - sist!
 It is - n't wrong to flirt, I don't sup - pose!



(PAT) So, you think a man may al-ways fall, And if he meets a
(CARL) No; it real-ly can't be called a crime, And no-bo-dy is

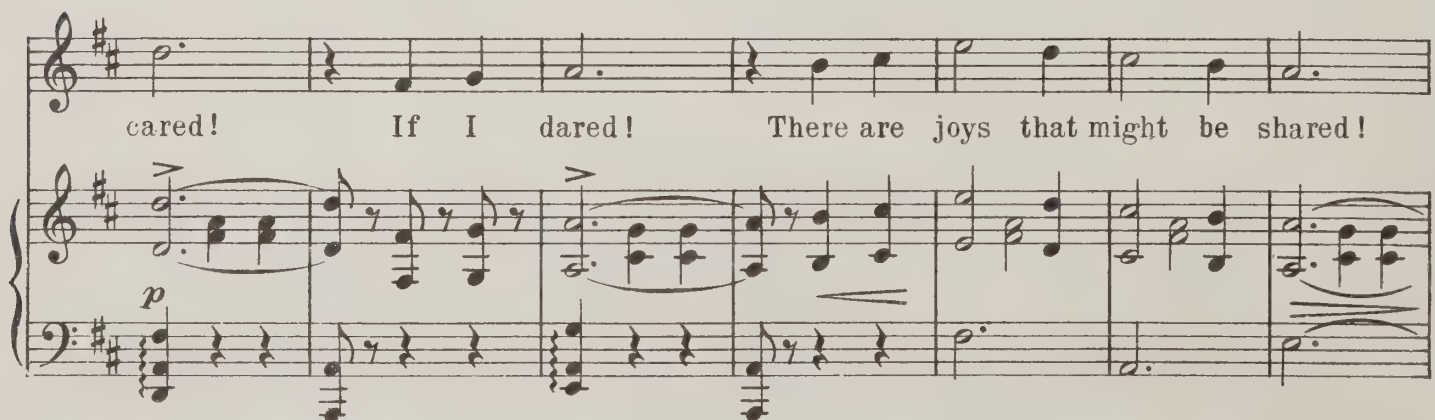


maid, hurt She must be kissed! If no one knows! (CARL) Op-por-tu-ni-ty
(PAT) But at night one may



makes the thief (PAT) And a true lov-er's time is brief! (CARL) If you
lose one's head (CARL) Or we might lose our hearts, in- stead!

poco ritard.



cared! If I dared! There are joys that might be shared!

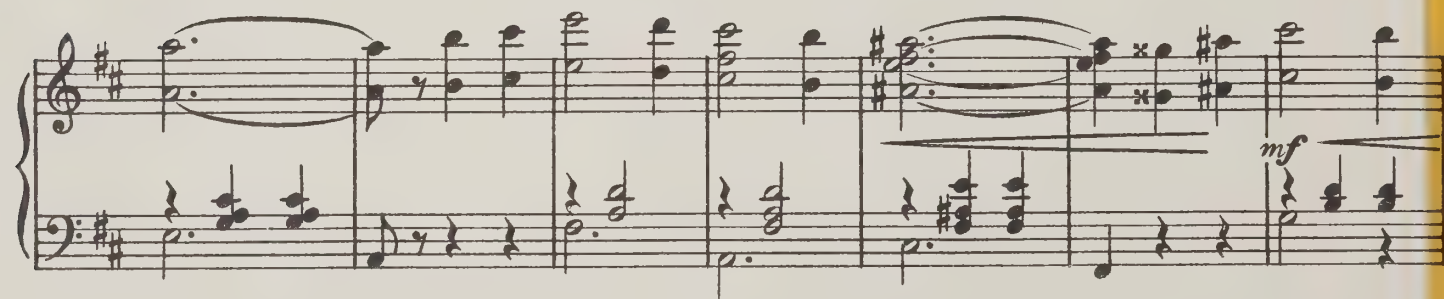
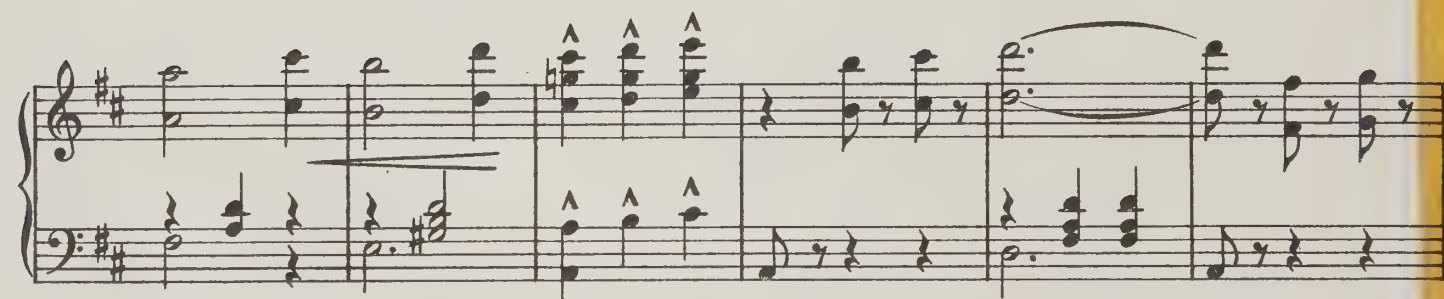
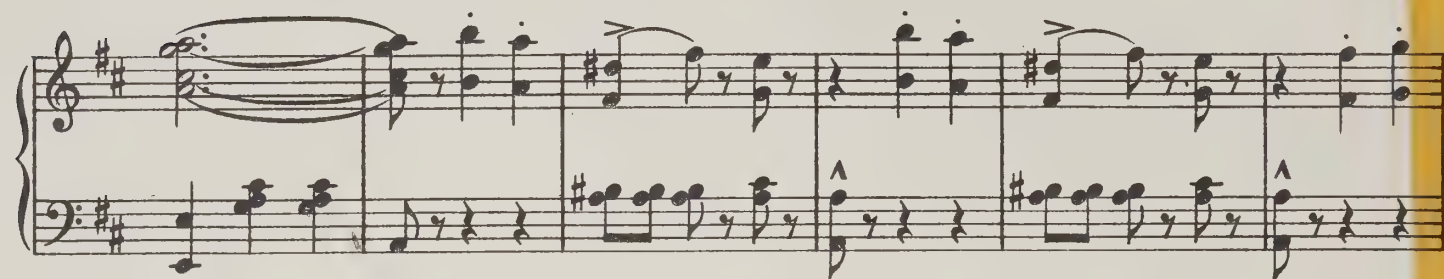
p

But if fond I grew Of a girl like you, You'll a - gree with me 'Twould

nev - er do! If you stayed, I'm a - fraid, I might like you

quite a lot! (PAT) Oh, how nice 'twould be, If we were free! (CARL) But

then - you see - we're not! not!



No 11.

THOSE EYES SO TENDER.

(Katja and Carl.)

Words by
HARRY GRAHAM.Music by
JEAN GILBERT.

Allegro moderato.

VOICE. (KATJA)

I be-lieve you are frighten'd of

PIANO.

pp *p*

(CARL)

me! Yes and No! Beau-ti-ful wo - men are a dan-ger, you

pp

(KATJA)

see! What are you frighten'd of? How can they hurt you, pray?

pp *p*

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(CARL)

I'm a-fraid—perhaps one of them May steal my heart a - way! ———

Moderato.

(KATJA)

Sure-ly one so con-ceit-ed I never yet did meet! By

wom-en you've been too well treated; You think they're all at your feet! Tell me, how many

of them Have come here to sup-per with you! Ten or a doz-en? Or is

(CARL) (KATJA) (CARL) (*hesitating*)

that too few? Not one! Not one? Not one — was half so charming as

(KATJA) *tr* (CARL) *tr*

you! Didn't they all adore you? Really, I swear, it's true: Oth-ers there

were be-fore you, But none so fair as you! Those

REFRAIN.
Valse lente.

eyes so ten-der That match the splendour Of Star - lit skies — Were

sure - ly fashioned To gaze im-passioned In some - one's eyes! — You

hide it vain-ly, Love's se - cret, plain-ly, You can't dis - guise, — And

cresc.

man, for - sooth, May read the truth In a wo - man's eyes!

decrecendo

pp

trem.

Allegro moderato

(CARL)

Is an - y - thing wrong? How strange you ap - pear! Why are you

p

(KATJA.)

si - lent? Ah! speak to me, dear! I had such a diff' - rent op - in - ion of

f sfz sfz p

you, And now, somehow, I've altered my

mf f p poco rit.

Red.

Moderato.

(CARL)

view! No matter what you may have thought, Tonight we've

found the love we sought! Time mustn't be wast - ed Un-til we've tast - ed this

love of ours! I

darent! Ah no! So won't you please let me go? No, no! For, oh, I love you so! Those

REFRAIN.
Valse lente.

69

eyes so ten-der That match the splendour Of stars a - bove, ——— Were

sure - ly fashioned To gaze impassioned In eyes of love! ——— Love

hides but vain-ly; It's se - cret, plain-ly, One can't dis - guise, ——— And

all, for-sooth, May read the truth In a wo - man's eyes! ———

LOVE AND DUTY.

No 12.

(Maud and Orpitch.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

VOICE.

(ORP) 1. The world has gone quite
(ORP) 2. I've nev - er solved the

PIANO.

f *p*

pot - ty; They're all in-sane, it's true! And though I'm not yet dot - ty, I'm
puz - zle, How oth - er men stay good! (MAUD) You ought to wear a muz - zle And

mad, at least, on you! (MAUD) 'Tis said that Love Will turn the strong - est
then per-haps you would! (ORP) When you are by, All-self con - trol I

mf

brain; A look or touch sends men in - sane! (ORP) A
lose; You light a spark, and then I fuse! (MAUD) Sup -

lit - tle shove, And rea - son starts to lurch! A glance would
- pose you try To keep your head, to start! (ORP) Why, I can't

knock me off my perch! (MAUD) And yet your head would rightly Af -
ev - en keep my heart! (MAUD) Life's straight and nar - row highways The

- ford you no ex - cuse! (ORP) My head's screwed on quite tightly, But it's my heart that's loose! (MAUD) But
road for you, I know! (ORP) Down Cu - pid's sha - dy byways I much prefer to go! (MAUD) The

Du-ty's call you'd heed, no doubt! (ORP) I'd chuck it all when Love's a - bout!
 path of Du-ty's clear and plain! (ORP) I'd rather walk down Lov - er's Lane!

poco rit. *sfz*

REFRAIN.

When we fal - ter 'twixt Love and Du - ty, I

mf *fz*

know what choice we'll make! (MAUD) When we halt be - tween

p

Busi - ness and Beau - ty, One road we're bound to

take! _____ (ORP) Du - ty calls us, But Love en

- thralls us! (MAUD) And we fall, One and all, Ve - ry soon!

(BOTH) It's fool - ish, per - chance, But we have to dance

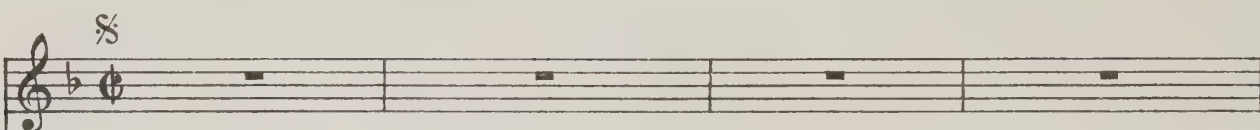
When Cu - pid calls the tune! _____

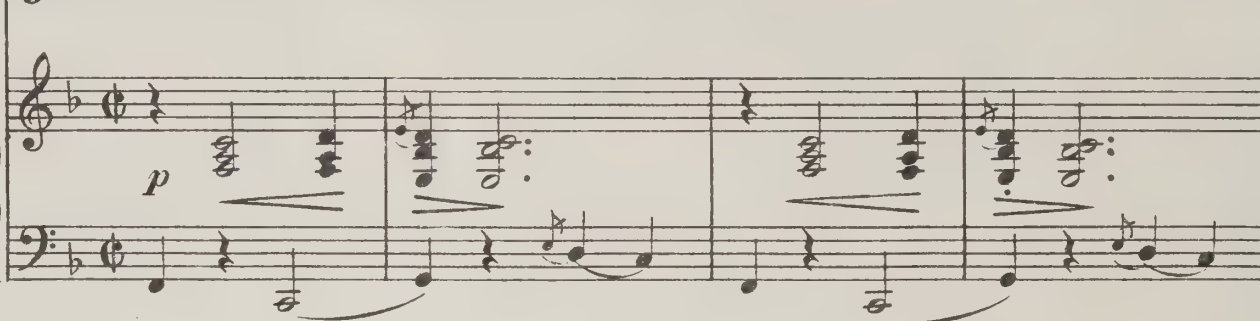
LEANDER.

(Patricia and Leander.)

Words by
HARRY GRAHAM.

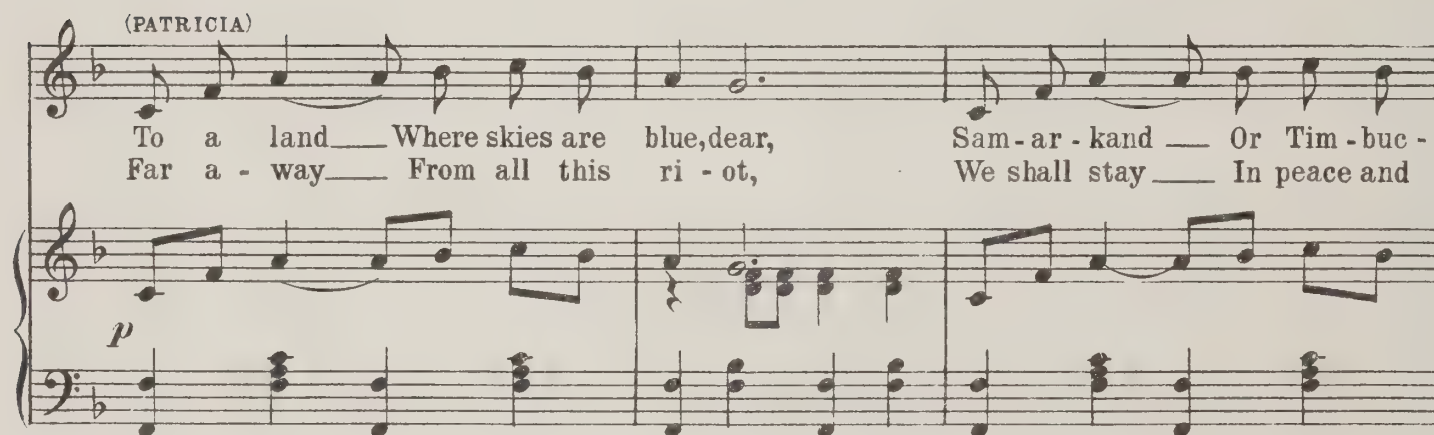
Music by
JEAN GILBERT.

VOICE. 

PIANO. 

(PATRICIA)

To a land — Where skies are blue, dear, Sam - ar - kand — Or Tim - buc -
Far a - way — From all this ri - ot, We shall stay — In peace and



- too, dear, I'll go with you, dear, For
qui - et; Love's sim - ple di - et Our



love's souls sweet shall sake! feed!

(LEANDER)

There we'll dress In silk ban - da - nas, And oh! yes We'll have ban -
Life, 'tis said, Such per - fect bliss is If you've bread And cheese and

- a - nas! kiss - es! With When fair sul - ta - nas What
you're my "mis - sis" That's

"dates" all I'll make! need!

REFRAIN.

(LEANDER)

With your Le - an - der, Your old goose - y - gan - der, A -

- far you shall wann - der, By land or by sea!

(PATRICIA)

Off we'll me - an - der, For noth - ing could be gran - der Than life As the

(LEANDER)

wife Of a bloke as broke as he! We'll brave the

dan - der Of old "mon - key gland - er?" Our days, hand - in -

(PATRICIA)

- hand - er, We'll squann - der in song! On our ver -

(BOTH)

- an - der, Out in far U - gan - der! With {your my Le -

- an - der {You'll I'll phil - an - der all night long! long!

D. S.
sfz

No 14.

Finale. Act II.

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Andante.

PIANO.

f — *p* *p* — *pp*

(IVO closes door)

Allegretto.

CARL.

Who knows when a - gain we shall meet like this, A -

mf *f* — *p*

- lone be - neath the moon, — Or ev - er re - cap - ture those

f *p*

hours of bliss That pass, a-las! so soon!— The rap-tures of lov-ers, though

sweet they seem, Must die or fly a-way; Our

love perchance is all a dream That fades at break of day! Ah,

ritard. KATJA

no! Ah, no! Though dreams may die In the cru-el morn-ing

light, Such happiness as ours Can-not vanish in a night!_____

CARL.
The hour of love is brief; Life ad-mits of no de - lay!

sfz

ritard. Ah, come, let us en - joy it, while we may! **Moderato appassionato.** I won't care what the

KATJA.

sfz p *p*

ritard. world may say or do! *a tempo* I'll give all that I

p

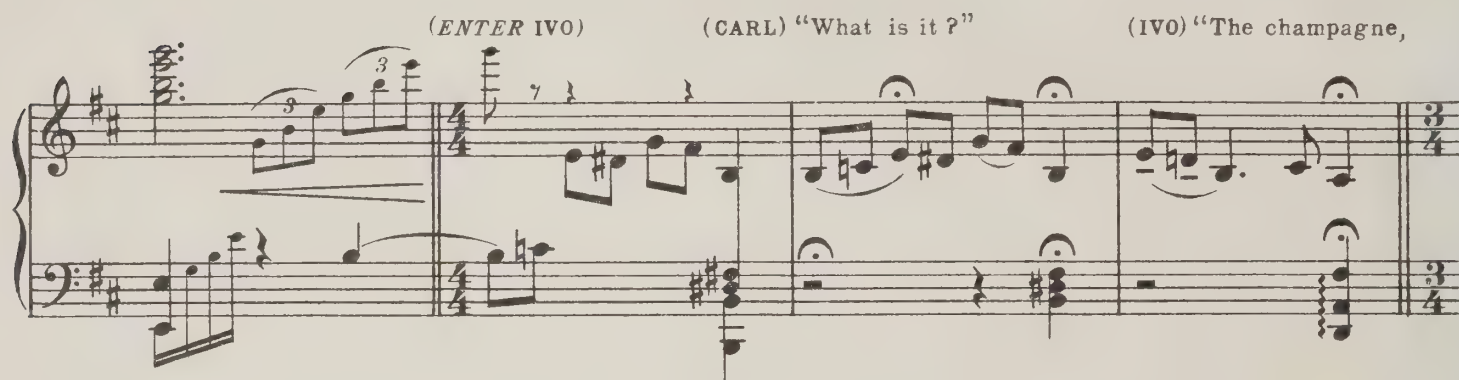
ritard.

am and have to you! You shall take me and

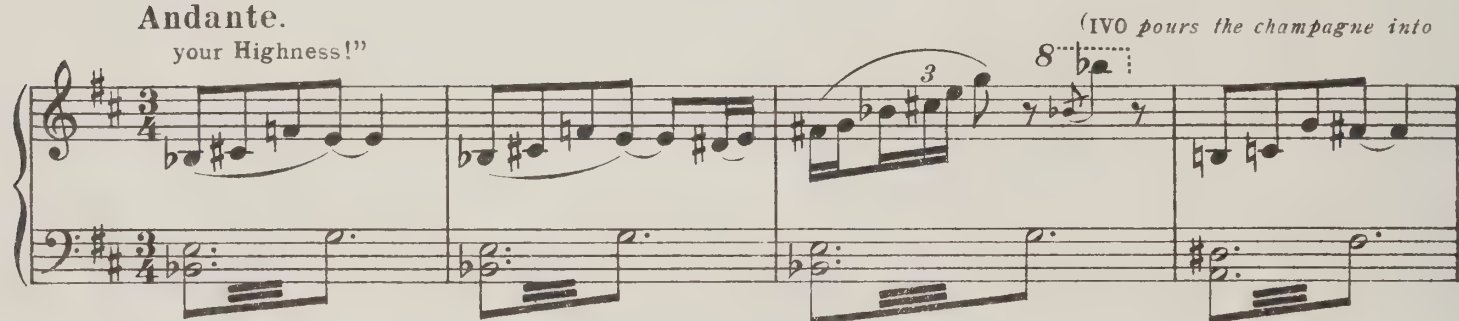
make me all— your own!

Just for an hour, dear, I'll be yours a - lone!

mf *f* *f*

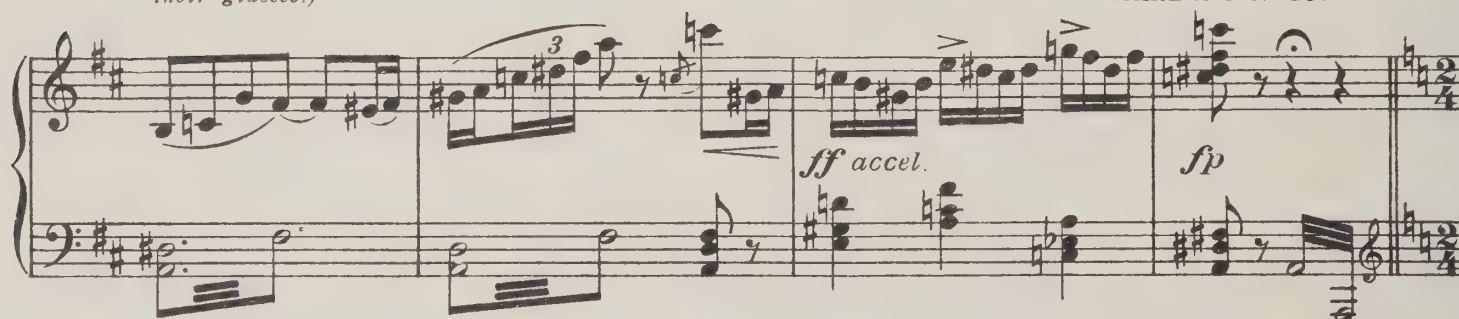


Andante.
your Highness!"



their glasses.)

(CARL to IVO) "Go!"



Allegro.



Piu moderato.

83

CARL.

See, in this glass how the wine, flowing dark, Seems to glint and to

glow with a deep - hidden fire!

So, in my

heart you have light-ed a spark, You have kindled with - in me the flames of de -

-sire!

Burn-ing for you, Yearning for

you, Be - hold me! Raise then your glass! Gaze in my eyes!

Naught care I what the fates may do, dear! Passion may pass, Love never dies!

Here's good luck to us two, For all my life through I will be true to you!

(CARL is about to drink)

Agitato.

(KATJA) "Don't drink it!" (CARL) "Why not? What's the matter, Katja?" (KATJA) "That wine is drugged!"

Maestoso.

(KATJA seizes the glass and throws it out of the window:)

(KATJA) "That wine was drugged—

Maestoso.

(CARL) "This is interesting!"

The house is surrounded!" (CARL) "How do you know this?"

pp

ff

6/8

(CARL) "Who are you?"

I am the Coun-tes Il - a - noff!

No

p

more will I pre - tend. —

CARL.

You are the Countess

p

KATJA.

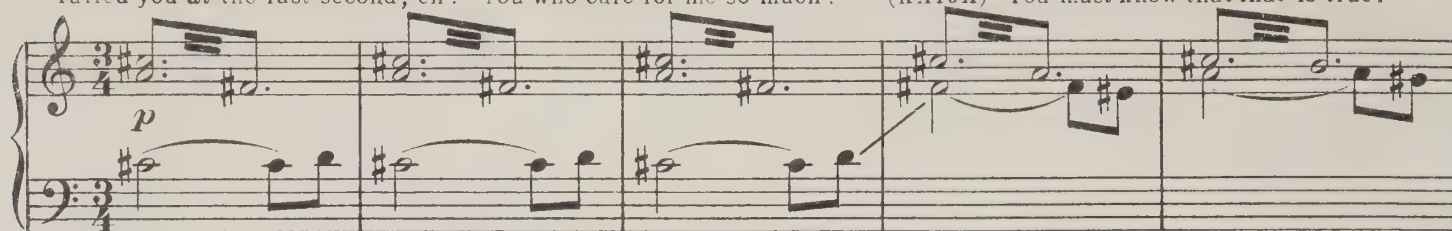
(CARL) "Friend! So, your courage

Il - a - noff? Your en-e-my— and your friend! —

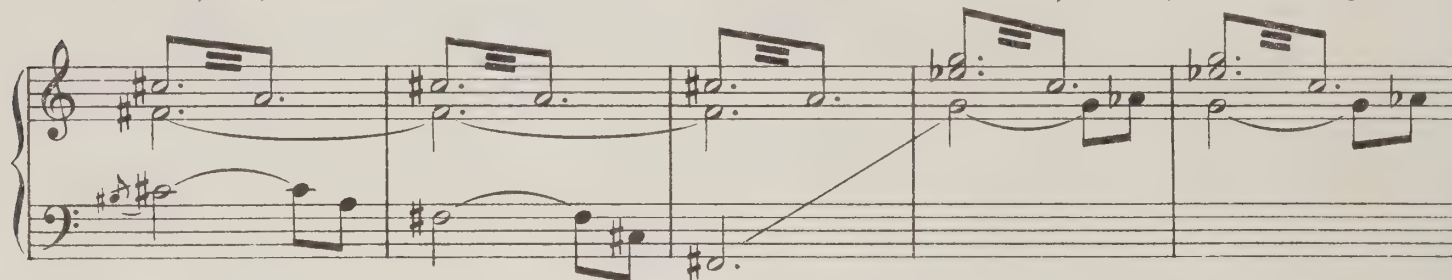
3/4

86 Allegro.

failed you at the last second, eh? You who care for me so much!" (KATJA) "You must know that that is true."



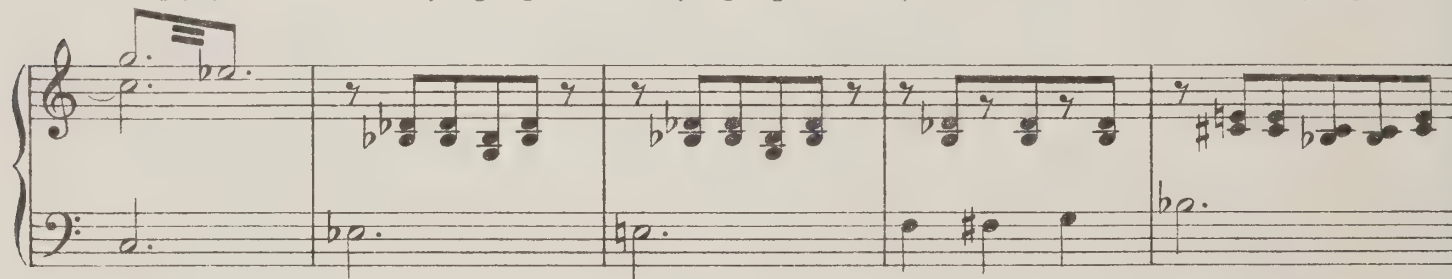
(CARL) "I see, and you waited until the house was surrounded to tell me this?" (KATJA) "I know, I know, but I promise



you no harm shall come to you!" (CARL) "Many thanks, but I'd have to trust you a great deal more to take that risk!"



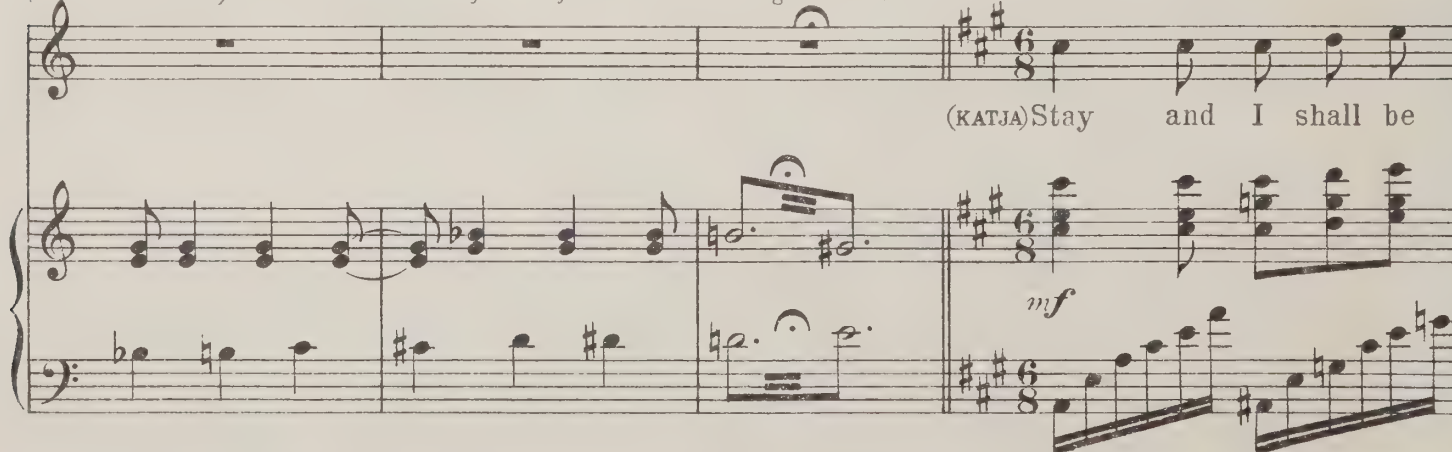
(Starts to go). (KATJA) "Where are you going? What are you going to do?" (CARL) "What do you think I'm going to do?"



(Runs to window). (KATJA) "But they'll kill you!" (CARL) "By heaven they'll have to fight for it!"

Moderato.

(KATJA) Stay and I shall be



Allegro.

yours, what - e'er be - fall!

Tempo I.

Stay, Ah! stay and my heart shall give you

Allegro molto. (CARL jumps through the window.)

all!

(CURTAIN)

Act III.

No 15.

INTRODUCTION.

Music by
JEAN GILBERT.

Allegro.

PIANO.

The musical score is written for piano in 2/4 time, key of D major. It begins with a forte (f) dynamic. The first system contains two measures. The second system contains four measures. The third system contains four measures, with the third measure marked fortissimo (fz). The fourth system contains four measures, with the third measure marked sfz. The fifth system contains four measures, with the third measure marked sfz and a final chord marked with a triangle (^) and a fermata.

No 16.

TAILS UP.

(Maud.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Tempo di Marcia.

VOICE.

PIANO.

(MAUD.) { 1. We're in sor - ry plight For we can't get
2. I've a firm be - lief which I need - n't

bail! We must end the night In the Coun - ty Jail! Free-dom to re -
hide That the tough - est beef Has a sil - ver side! And although I

-gain Though we vain - ly en - dea - vour, Are we downheart - ed?
may, So to say, put it trite - ly, I take things light - ly!

(MAUD.)
 (CHORUS.) Ne - ver! We can laugh at Fate With our heads held high! Mer - ri - ly we'll
 (CHORUS.) Light - ly! That's the on - ly plan When the out - look's blue — Cen - tre all you
 (MAUD.)

wait Till the clouds roll by! Though we've had a night of it, We can make
 can on a hope - ful view! When things bore you fear - ful - ly, Don't complain

light of it, — And so, in spite of it, — We won't say die! Just
 tear - ful - ly; — But take life cheer - ful - ly — And you'll pull through!

REFRAIN.

say. "Hip Hoo - ray!" And all that's

gay will come your way! Hold

tight, for there's a bright side, And

night will turn to day! Don't

mope! While there's life there's hope, How-ev - er

steep the slope you climb! Don't

quail Be-fore the gale, Keep your

tails up, - up all the time! D.C. & for 2nd Verse.

OH WOE IS ME - OH!

93

No 17.

(Patricia and Leander.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

PIANO.

Marcia.

PATRICIA AND LEANDER.

Oh woe is me - oh! Oh mis-er - ee - oh!

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PATRICIA.

LEANDER.

We've of-ten talked of Love as Cup-id's gold-en fet-ter! We've of-ten

BOTH.

wished that we were linked for worse or bet-ter! We've changed our mind! —

Because we find — That though we're fond Of an-y bond That joins two hearts in one,

This join-ing busi-ness can at times be ov-er-done! —

Reprise. LEANDER.

95

No 18.

(Patricia, Leander and Orpitch.)

Words by
HARRY GRAHAM.

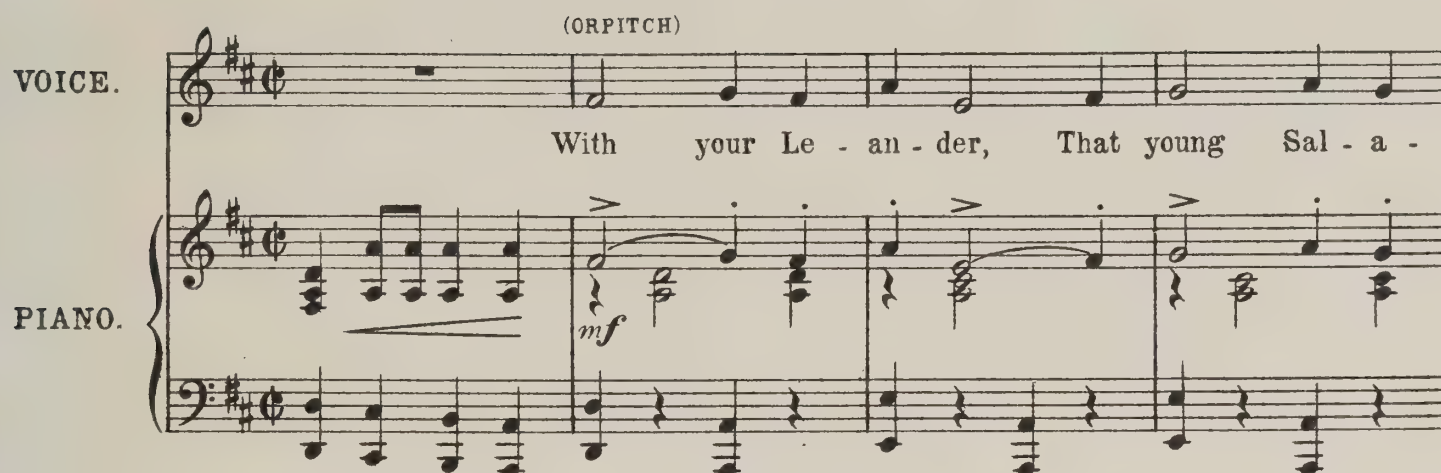
Music by
JEAN GILBERT.

(ORPITCH)

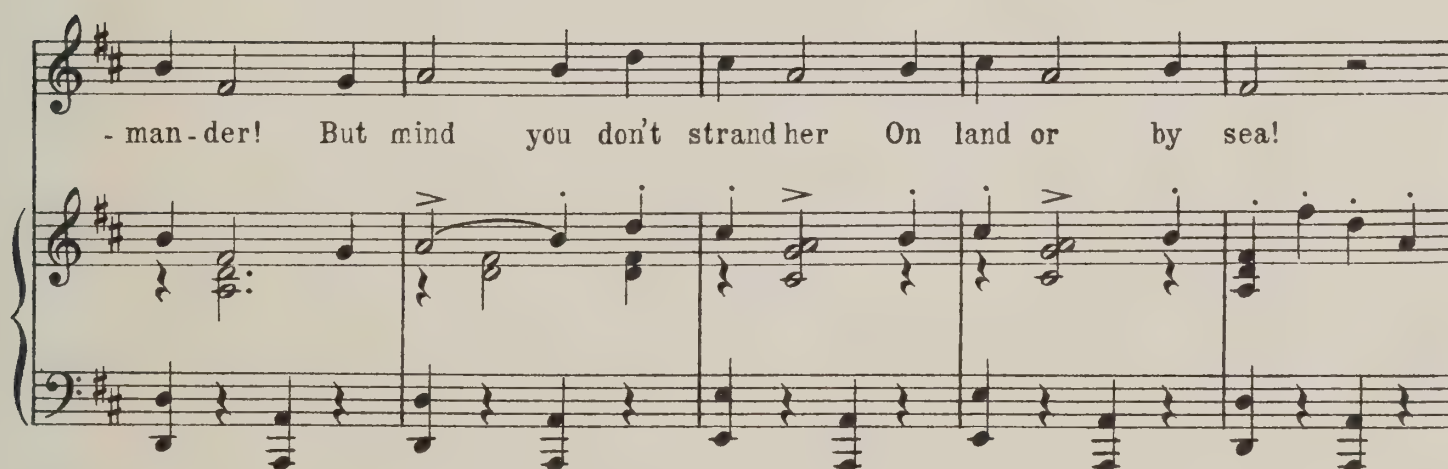
VOICE.

With your Le - an - der, That young Sal - a -

PIANO.



- man - der! But mind you don't strand her On land or by sea!



(PATRICIA)

Thanks for your can - dour! But don't at - tempt to slann - der My Bill Who is



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(LEANDER)

still Just as true as glue to me! Fate has so

plann'd her That none can with-stand her! My heart I would hand her, De -

(PATRICIA and LEANDER)

- mannd her as wife! Off to U - gan - der Hand in hand we'll

(ALL)

wann - der! There with Le - an - der She'll phil - an - der all through life!

Moderato appassionato.

PIANO

The first system of musical notation for the piano piece. It is marked 'Moderato appassionato.' and 'p' (piano). The music is in 6/8 time and D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. It continues the piece and is marked 'ritard.' (ritardando). The tempo slows down as the system progresses. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

The third system of musical notation. It is marked 'allargando' (allargando) and 'Allegro vivo.' (Allegro vivo). The tempo changes to a faster, more lively pace. The notation includes a double bar line and a change in time signature to 3/4.

The fourth system of musical notation. It is marked 'rall.' (rallentando). The tempo slows down again. The notation includes a triplets of eighth notes in the right hand and a change in time signature to 3/4.

The fifth system of musical notation. It is marked 'f' (forte). The music concludes with a final chord. The notation includes a triplets of eighth notes in the right hand and a change in time signature to 3/4.

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